FACTFILE:
GCSE DRAMA
Components 1 & 2

Rewarding Learning

Costume for the Devised Performance

Costume for the Devised Performance: Component 1

During the process of creating, developing and realising your costume design for the devised performance you should compile a file of evidence which can be used in your presentation to accompany the final costume. This document indicates the type of evidence which you should include.

Learning Outcomes

Create ideas

Design students should be able to create ideas by researching the following:

- the pre-release material;
- the professional practice of creating costume;
- the materials and resources for development of costume ideas;
- a range of genres, design styles and practitioners.

The Pre-Release Material

As a costume student you will work with a group of between 2 and 6 to choose one stimulus from a choice of 3 for the development of your devised performance. After research of the stimulus you will begin to work on the development of costume ideas for one character in the devised performance. It may take a few weeks for your group to come up with their performance ideas so you will have to be patient with them. You will be able to contribute to this discussion from your own research to ensure that the devised piece will give you enough scope for the creation of your final costume idea. During the preliminary devising period you should research the following ideas.

Professional Practice of Creating Costume

The use of costume in the performance of drama has been in evidence for many centuries going right back to Greek and Roman Theatre. Professional practice in the creation of costumes for stage, however, emerged more obviously with the Commedia Dell'Arte of Italy in the 16th century. These plays had comedy characters who appeared in a number of presentations generally wearing the same costume and mask, so as to be easily identified by the audience. The serious characters in the plays wore contemporary clothing of the 16th century. The costumes and masks were made by the troop of players and were used for a number of different plays.

In the 17th century costumes did not always depict the period of time in which the play was set. In Shakespeare's plays, characters generally wore clothing of the day with the addition of a prop or headdress which indicated the country or time in which the play was set. The actors often wore their own clothing with an added embellishment to indicate character, period or setting. Sometimes the acting company had a wealthy patron who might have provided the costumes. At this point actors were generally male and younger males played the female roles.

In the early 18th century similar costume ideas applied but now there were also female performers who were very keen to reflect the fashion of the day in what they wore on stage. The addition of props and accessories aided the audience in understanding the period and setting. At this point there were no professional costume designers as performers wore their own clothes and additional, or special items, were provided by the theatre made for them by the tailors of the day.

By the end of the 18th century travel amongst the wealthy theatre goers was commonplace. These wealthy patrons were now beginning to demand more historically accurate costumes to reflect what had been seen on their travels. There were movements in Germany, France and the USA which reflected a requirement for authenticity. There were also movements, particularly in Russia towards the end of the 19th century, which began to move away from the realistic look of the costume into a more conceptual view of how characters may be depicted.

Both approaches were seen as valid as the 20th century approached and this continues to be the case up to the present day.

Costumes should always compliment the director's concept for the production and contribute to the overall impact for an audience. Theatrical performances today vary greatly and can range from the very magical and fantasy driven productions such as Wicked or Harry Potter and the Cursed Child, the new production based on the stories of J K Rowling. There are, however, still very traditional realistic and historically accurate costumes which are used to evoke emotion and create a sense of period and time, examples of which are productions like War Horse or Les Miserable.

Other scripts require a more fanciful approach and this is particularly true of some of Shakespeare's plays including the Tempest and a Mid-Summer Night's Dream. The characters can come from a time and place imagined by the director through his overall concept for the production as can be seen in the photograph of Titania in a Midsummer Night's dream.

Further information on professional practice is contained in the section on **Current Practitioners** on page 6 and 7 and in Appendix 8, **Professional Practice Factfile**.

Learning Activity:

Carry out your own research on current professional costume design looking at the following key questions.

- What are the important features of a stage costume?
- How does the costume designer begin the process of designing?
- What creative ideas do you bring to the overall concept for the production?

In preparation for your final presentation:-

- **Present a summary of research on the pre-release stimulus, influences from design styles and professional practice** (refer to the requirements of the design presentation in Appendix 4 of the specification).

References:

http://fashion-history.lovetoknow.com/fashion-history-eras/theatrical-costume

http://www.vam.ac.uk/content/articles/d/designing-stage-costumes/

Materials and resources for development of costume ideas.

A costume designer should have a sketch pad and pencils as the basic starting point for creating their initial design ideas.

It is also a good practice to compile a sewing box which should contain scraps of materials from as large a range of colour and texture as you can manage. A good understanding of the impact of colour is also important when beginning to work with materials and resources. Colours may mean different things to different people but there is a general recognition that when using some of the primary colours, for example red, the costume designer is making a specific statement that is in line with the director's concept for the character. The use of red will generally indicate that the character is energised, passionate, powerful or violent and will dominate the scene in performance. The use of a dark blue can signify integrity, knowledge and seriousness which contrasts with the symbolism for a lighter blue as seen on page 4.

Colour Symbolism Chart

Red energetic passionate powerful	**Yellow** joyful optimistic cowardly	**Green** youthful natural jealous	**Blue** calm trustworthy depressed	**Black** formal sophisticated mournful	**Purple** mysterious wise regal

For more detailed information on a range of colour symbolism visit the following link.
http://www.incredibleart.org/lessons/middle/color2.htm

Learning Activity:

Consider the following questions.

- What colours are you considering using for your designs?
- Why are you choosing those colours?
- What impact will other design elements such as lighting or multimedia have on your chosen colours?

Stage costumes do not have to be constructed using expensive materials and they do not always have to be made from scratch. A stage costume is designed to be viewed generally from a distance unless the theatre form allows the audience to sit in close proximity to the performers. It is therefore, for the most part, very acceptable to use materials which may look like the real thing but which are taken from everyday materials and objects. Examples of this are the use of coloured sweet wrappers to create jewelled effects on gowns or the practice of material reversal to achieve a more dynamic effect which may reveal unsightly threads on closer inspection of the garment. You can use your imagination to come up with creative ideas for the construction of a costume.

Newer materials including latex and polystyrene aid the costume designer because of their flexible nature, however, the designer must always ensure that all costumes and accessories comply with health and safety legislation.

Remember, when choosing fabrics to create costumes and accessories, that budget must always be considered. Some fabrics, like velvet, linen and leather can prove to be very expensive. There are now synthetic fabrics like pleather (plastic leather) which are a less expensive option. Existing clothing can also be used as a base and redesigned with appropriate additions to recreate the garment to suit the overall concept.

Other materials such as the use of Velcro instead of buttons or zips can aid ease of construction and can assist the performer in a quick change during the production. The use of elastic to create quick and easy waistbands is also an alternative to more conventional methods. Braids, edging and buttons can be used to add detail for character. Appendix 1 outlines a range of fabric.

Fabrics and their qualities can be investigated further through the websites below.

http://clothes-press.net/dressmaking-for-beginners/fabric

https://www.fabric.com/SitePages/Glossary.aspx

https://www.craftsy.com/blog/2013/10/choosing-fabric-for-clothes/

Learning Activity:

Carry out your own research on a variety of fabrics and consider the following questions

- What fabrics are the least expensive and yet are suitable for making a traditional stage costume?
- Which fabrics are you going to consider for the creation of your design?
- Can you adapt any existing clothing or costume items to make your final costume item?

In preparation for your final presentation:-

- **Discuss initial ideas and explain, with reference to materials and resources, how these were shaped from research into the final design** (refer to the requirements of the design presentation in Appendix 4 of the specification).

A range of genres, design styles and practitioners

You will find a definition of a range of genre and styles outlined on page 13 under the section for Scripted Component. It is important to note that the genre and style for the devised performance will be decided by your group and not pre-determined by an already existing script. This results in more freedom of choice in terms of the outcome of your costume designs but you will need to take into account the time period in which your work is set and the social class, age and gender of the devised characters.

Practitioners

There are a number of very famous costume designers who have designed for the stage over the ages. Costume design for the stage became a really important aspect of stage productions during the 20th and 21st century. Some very famous designers have added their names to the list and there are a number of biographies which can be found through research.

One such costume designer who also designed the set and directed his own productions was the late 19th century and early 20th century renowned practitioner, Edward Gordon Craig. His mantra was to create designs that “transcend reality and function as symbol.” His designs for productions by the Purcell Opera Society and other prestigious companies of the time take this approach. His ideas for costumes and set for the 1910 production of Shakespeare’s Hamlet remain iconic to this day.

Costume designers can take a variety of approaches to their task and here are a few examples from current professional practice:

1. At the following link you can research the work of current designer Susan Hilferty who created the costumes for the musical Wicked. Her designs are intricate and contain details which are influenced by the world we live in, the Earth, Sea and Stars. The ideas are drawn from fantasy and have taken two years from the conception to realising the costumes for performance.

http://americanhistory.si.edu/blog/2012/11/five-questions-with-susan-hilferty-costume-designer-for-wicked.html

2. The Costume Designer Joan O' Clery has just designed the costumes for Macbeth for the recent production at the Globe Theatre London. She has taken her influences from the set design which represents "the chaos and tangle of nature and war". The costumes are not influenced by a particular time and the costumes of Duncan and Malcolm are an orderly contrast to the disorderly look of the weird sisters. Follow the link below to see some of the designs which Joan has created.

http://blog.shakespearesglobe.com/post/144853854773/designing-costumes-for-macbeth-costume-designer

3. The Northern Ireland designer Christine Boyle has worked on a number of productions for stage and the small screen. She also made the costumes for the first 4 series of the Game of Thrones but started her career by designing for stage (refer Appendix 8 on the drama, Professional Practice, for further detail on the costume designer Christine Boyle or visit her website for further details http://www.colourandcloth.com/

Develop ideas.

Learning Outcome

Develop a design concept for the devised performance.

Your starting point for creating the design concept should be in discussion with your group. The design concept should reflect clearly the overall purpose of the devised work and should take account of the chosen genre and style and consider the impact for a target audience. An overview of what this might look like, based on the sample stimulus "Street Art", is outlined below. The title of the devised work and chosen stimulus should also be included.

Chosen genre – a mix of Satirical Comedy and Docudrama

Our devised work is drawn from the image "mobile lovers" by Banksy and the piece will look at the effect of social networking on relationships today. Transcript of real incidences will be used in the script as well as personal reflections from a range of interviews with young people. The piece will also include satirical script devised from actual historical events and there will be elements of seriousness and comedy.

Chosen style – Brechtian style performance with representational style for costume

The group will be presenting satirical script for the short scenes about famous lovers through history. Other scenes will be addressing the audience with facts and statistics through acting, song, dance, and movement which draws on the Brechtian style of "Epic Theatre". Epic theatre breaks the imaginary fourth wall between the performers and the audience and is aimed at making the audience think about the issues presented. The style of costume will be representational as the performers will be changing from one character to another in front of the audience using a costume box.

Costume requirements

Our group has three performers, two of whom will be the "lovers", the other performer will be the master of ceremonies and presenter of ideas. We will include a brief history of how lovers have communicated to

each other previously through a satirical sweep through the centuries. I will be realising the costume for the female role which will depict a number of periods in time and which also, in the end, needs to look like the character in Banksy's mural. The performer needs to change quickly and so the costume will be constructed in a practical way in order to allow this. Velcro will be used to aid the quick changes.

All costumes will be presented in a representational style which will mean that they will be suggestive of character and situation.

Master of ceremonies – black leggings, black shirt, black tail coat, white bow tie, gloves and top hat.

Female role – e.g. black leggings and t shirt with additions to create Cleopatra, Juliet, Jane Eyre, 20th Century and "mobile lover".

Male role – e.g. black trousers and t shirt with additions to create Mark Anthony, Romeo, Mr Rochester, 20th century and "mobile lover".

Impact for the audience

Through our performance we want the audience to think about what has happened in the past through the satirical representation of historical characters and what is happening in our own lives in terms of the issues related to social networking. We want the audience to be actively engaged in the theatrical experience making our target audience of KS4 students consider different viewpoints so that they think in an informed way about this issue.

References used:

http://www.bbc.co.uk/education/guides/zwmvd2p/revision/3

https://www.scribd.com/doc/16551852/Theatre-Genres-and-Styles

http://twistedsifter.com/2014/07/the-ultimate-banksy-gallery/

Learning activity:

After group discussion create your own design concept considering the following for your devised performance:

- The chosen genre and style;
- The costume requirements;
- The desired impact for the audience;
- Your imaginative and creative ideas.

In a presentation to your group **explain your design concept** (refer to the requirements for the design presentation in Appendix 4 of the specification). The outline proforma in Appendix 3 can be used to assist your ideas.

Learning Outcome

Use ideas from research to create initial designs which meet the requirements of the devised performance.

Your initial designs will take the form of sketches, photographs or visual representations of your ideas based on the chosen stimulus from the pre-release material. Initial designs should take account of the overall concept for the performance. It will help if you collect existing images and then create your initial designs from these. In the example given one of the famous couples included in the performance is Romeo and Juliet. The costume designer has chosen a **representational or symbolic** way to present all characters using the same basic costume with the use of additional items to depict each of the characters the actor is portraying. The designer should research images of each of the female characters and base the design on one of those images as it is important in this production to ensure the audience recognise the role. It is also

important that the design takes account of the practical constraints of the performance. The group have decided to include a number of loving couples and therefore costume changes will be necessary. The third actor will perform satirical dialogue as the other two actors change costume, this device ensures that there is a smooth transition between scenes.

Initial designs should include representations of costume ideas for one character. The ideas can differ in terms of the chosen colour, fabric and shape but each design should be labelled to reflect the chosen genre, style and concept of the character. Initial designs can be drawn or compiled from existing sources and each design must be presented in a format no smaller than a full A4 page. The costume designer should present the designs for consideration by the group to ensure the ideas meet the requirements of genre and style as well as the group concept.

Think about the scale of your design so that the construction of the garment can be calculated accurately. One design for Juliet in this production might be drawn from the image to the left. When you are presenting ideas ensure that labelled sketches are no smaller than a full A4 page. Refer to Appendix 3 for an example of the initial sketch ideas for the costume.

Final design choices. Once the initial idea has been approved then the final choice should be presented to the group taking account of the comments made from the consultation. Your teacher will also be providing ongoing feedback on your ideas and progress. It is important that you are clear about the reasons you have chosen your final design. Consideration must be given to the budget constraints you will be working with.
In your file of evidence you should include the final design idea and give reasons as to why you have made this choice and what impact you intend to achieve for the audience.

Realise the final product

At this point you need to construct the garment taking account of all the research and preparation you have done. You may find that adjustments are made along the way and this might mean that sketches of final ideas need to be supplemented or amended. The steps you need to take at this point include:

- Taking measurements of the actor for whom you are constructing the costume;
- Creating a pattern for construction;
- Finalising colour ideas ensuring you are aware of lighting effects as these can impact on colour outcome;
- Finalising fabric and resource choices;
- Staged creation of the costume including fitting of the actor;
- Trial of costume in rehearsal;
- Adjustments as necessary;
- Photographs of final costume in rehearsal/performance;
- Meet the deadlines outlined in a production timetable agreed by the group.

Finalise your design presentation by explaining how the final costume design contributed to the effectiveness of the devised performance and communicated meaning to an audience (refer to the requirements for the design presentation in Appendix 4 of the specification).

Learning Outcome

Present, for assessment, the design outcomes for the devised performance

At the end of the process, in a 5–7 minute presentation, you will be required to present your costume ideas and final costume to camera before your group perform the devised work.

The focus of the presentation will be the costume you have created for one character in the devised performance. It is good practice to use your performer, dressed in the costume, to show evidence to the camera of the final outcome. It is also acceptable to rehearse your presentation as others in the group rehearse their performances. Rehearsal will give you more confidence and ensure that your presentation is within the allowed time (refer to the requirements for the design presentation in Appendix 4 of the specification).

Your presentation can take a number of forms including a PowerPoint presentation or a talk to camera using the sketches, photographs and images you have compiled to explain the costume you have created. The actor must wear the final costume in the devised performance.

Costume for the Scripted Performance: Component 2

During the process of creating, developing and realising your costume design for the scripted performance you should compile a file of evidence which can be used in your presentation to accompany the final costume. This document indicates the type of evidence which you should include.

Learning Outcomes

Create Ideas

Design students should be able to:

- investigate a range of playscripts and select a script suited to the make-up of the group taking account of their skills and preferences;
- research the script's context including style and genre;
- research and explore a range of appropriate materials and equipment;
- research professional practice in design for performance.

Investigate a range of playscripts and select a script suited to the make-up of the group taking account of their skills and preferences.

With your group you will select a script from a range of scripts that your group have investigated. The script chosen should suit the number of performers and should allow you, as costume designer, the opportunity to create a costume which will enable you to meet the assessment criteria for the component. It is important that all aspects of the script are fully discussed to ensure the choice is right for all. The chosen script will probably contrast in style and genre to your devised performance and if you have followed a costume pathway for devised this will be your opportunity to develop your skills in another direction. If this is your first attempt at costume ensure that the script allows you to evidence your skills.

Research

Context, style and genre

The context for a script relates to the facts or circumstances that surround the play. It is important that the context is researched and understood by the director, performers, and designers. The context is generally defined in terms of the social, cultural and historical, background of the play.

Social Context

The social context is linked to the time period of time in which the play is written and generally defines the characters as being working, middle or upper class. External influences which impact upon the world of the play are also part of the social context and can include factors such as war, famine, social unrest and the influence of modern technologies or the living conditions of the time.

Cultural Context

Cultural context is about how the values and attitudes of the period can affect the behaviour of the characters in the play. The ethnic origins of the characters can also have an impact on how they speak and behave, what they wear and the development of the plot. Cultural context can range from a play having royal patronage to the influences of comprehensive education.

Historical Context

The historical context is the background to the period of time in which the play is set and refers to what is happening, generally in terms of the political climate and the general mood and attitudes as well as actual historical events.

Style

Style can be defined as how the play is performed and communicated to the audience and can include ideas like over exaggeration, use of stillness, high energy and physicalisation. Practitioners can also be referred to in terms of defining style including the work of Berthold Brecht, Constantine Stanislavski and Stephen Berkoff. The style of theatre companies can also be referenced, a good example of this is the stylised work of the local company Bruiser.

Genre

Genre refers to the category or type of theatre with the two oldest being comedy and tragedy. Other genre include, Naturalism which is drawn from the work of playwrights of the late 19th century; these plays were written as a reaction to the unrealistic genre of Melodrama. There is a tendency in current theatre writing towards a Non-Naturalistic approach and this can be seen in productions such as The Thirty Nine Steps and The Curious Incident of the Dog in the Night.

Learning Activity

Once your group have chosen the script for performance consider the following:

- The social, cultural and social context of the script;
- The style and genre of the script;
- How the context, style and genre will influence your designs.

Research a range of materials and equipment

Look at page 3–6 of this document for information on colour and materials, these ideas can be used for the scripted performance. Equipment needed will be in terms of the resources you require to complete your designs and create your costume. The following list can be added to, however, it is a good starting point.

- Sketch pad and pencils;
- Photographs and images related to performances of the chosen script;
- A range of materials and fabrics of different texture and colour;
- Threads, needles, sewing machine (as required);
- Buttons, zips, Velcro, elastic. wonderhem, fabric glue and fabric paint;
- Existing garments which can be adapted or added to.

A tailor's dummy is also an excellent resource as the costume can be placed on the dummy which can be set to replicate the measurements of the actor. Adjustments and alterations can be made and progress can easily be viewed by the actor, the group and the director. Taking measurements is the key to a good fit so look at the measurement chart in Appendix 4 for guidance.

Research professional practice in design for performance (and apply ideas)

Now consider the information on page 1, 2, 7 and 8 of this file for further information on professional practice. You should also research any information on past productions of your play and gather ideas and images of costumes used in those previous productions.

You now must create your concept for 2 characters in your chosen script. You can draw on the example of the concept for costumes ideas used on page 8 and 9.

This concept, however, now needs to include costume requirements for each of your chosen characters. Below is an example from the play script " Our Day Out" by Willy Russell, as to how you might present the costume requirements for one of the characters, Mrs Kay the Special Needs Teacher. The play is set in the early 1980's' Thatcher era when social deprivation was very evident. The character is middle-aged and she is dressed for a day trip with her class to Wales; it is off season so the weather may be cold. The play was originally written for television in 1976 and adapted to a stage performance 6 years later. The style of the stage production is a cross between stylised and naturalistic and the genre is a "play with music."

Status	Personality	Costume	Accessories	Colour	Fabric
Middle class post primary teacher working in a very working class area of inner Liverpool. Her pupils are described as the "Progress Class."	Caring, pleasant. Believes in keeping her pupils happy, no great hopes for their future. Rather accepting of the status quo.	Outdoor woollen coat ready for trip out. Turtle neck jumper and "A" line skirt to the knee. Tights and flat brogue shoes.	Handbag and plastic carrier bag Hat, scarf and gloves.	Coat-camel coloured to indicate her stability. Blue turtle neck and skirt showing her tranquil side. Brown skirt and shoes with tan tights to indicate her reliability. Her hat scarf and gloves are all dark green symbolising her generous nature. Her handbag is brown to match her coat.	Her coat/skirt are heavy wool and look as though she has worn it a lot, not high fashion. Her jumper is a polyester and wool mix for comfort. Her scarf, hat and gloves are hand knit from wool. Her handbag is good quality leather but she has had it a while, there are signs of wear. It is full of bits and pieces for a day out.

For further details on "Our Day Out" refer to http://www.willyrussell.com/dayout.html

When beginning the process of creating your concept and defining the costume requirements gather all the evidence from the text about what the characters are wearing. You can use the table in Appendix 5 to help gather ideas. Some scripts are very specific about what the characters' costumes should be but you must also bring your creative ideas to the overall concept and requirements.

Consider also the meaning you wish to communicate to the audience. With the costume for Mrs Kay the designer would like the audience to clearly understand the period of time in which the play is set and the status and personality of the character. The choices the designer has made should make the audience feel empathetic towards her, however, the traditional choice of material, shape and colour should also make the audience realise that underneath it all, Mrs Kay is quite a traditionalist who is prepared to accept that her pupils do not have a bright future. Her kindness is well meaning but her acceptance may be misplaced.

Now outline the costume requirements for 2 characters from your chosen play, you can use the table above as guidance.

Assessment for Learning Activity

- Complete the first part of your design presentation taken from page 45 of the specification.

Section 1: a design concept indicating costume requirements for 2 characters in the performance taking account of the background, style and genre of the script.

At this point you must now choose the costume which you are going to realise in performance and create a "rationale" for that choice. A "rationale" is a statement which outlines your reasons for choosing this particular costume. The statement may include ideas on personal preference, the group preference, the challenges presented, the skills you possess and the availability of the required materials and equipment. Your "rationale" will also be influenced by the research you have done on the context of the play, the characters in the play and information on past productions.

Assessment for Learning Activity

- Now complete the second part of your design presentation taken from page 45 of the specification

Section 2: a rationale for the selected costume including ideas from research on the choice of style suited to character, context and concept.

Learning Outcomes

Develop ideas

- apply a range of appropriate materials and equipment to the design/s;
- apply design skills to demonstrate style and genre;
- realise artistic design intentions in the application of the design concept.

Apply a range of appropriate materials and equipment to the design/s

Now begins the process of developing your ideas and applying the use of materials and equipment. At this stage you should create your first annotated sketch of the costume you intend to make. The annotation should include reference to materials, colour, shape, period of time and character status. There should also be reference to the meaning you want to communicate to the audience and your overall artistic intentions. The labelled sketch should be presented on no smaller than a full A4 page.

Apply design skills to demonstrate style and genre;

As you begin to develop your ideas you need to ensure that your design takes account of the style and genre of the chosen play. Look again at the definitions on page 11 and compile information on your script.

Taking the example from the play "Our Day Out" you can see below the first of four annotated sketches for the character of Mrs Kay which draws on the costume requirements outlined previously. Computer aided design programmes can also be used for this purpose. When you are presenting ideas ensure that labelled sketches are no smaller than a full A4 page.

First Annotated Design – Mrs Kay, Our Day Out

The coat that is made of camel hair wool and is based on a traditional checked design of the early seventies. Mrs Kay would have had this coat for some time as there is no indication she is fashionable or stylish. The camel and dark blue colour indicates her caring nature an example of this is when she tries to encourage her pupil Carol to make a better life for herself "Well, you could try love, couldn't you eh?". She's not very convinced herself though.

Coat design and material swatch

Her skirt will be shaped in an "A" line to indicate the age and status of the character as well as the period of the early 1980s. The fabric is wool which was popular in the 1970s and 80s and the blue check represents her calm caring nature. The knee length skirt shows the age of the character and the traditional nature of her personality. Reilly her past pupil describes her as "Ace" so the costume should create the idea that the character is trustworthy and her pupils like her.

Skirt with "A" line shape

The pale blue turtle neck jumper will be made of wool and will show the age and kind caring nature of the character through this chosen style. "we can't' come all the way to the seaside and not go down to the beach". The sleeves are long to ensure she will be warm on the day out. The jumper has been hand knit which shows her practical, motherly nature. Her shoes are dark brown leather laced brogues, comfortable and practical for the day out. design for woollen jumper and brown brogue shoes.

Learning Activity

- Look at some of the sketches for characters from our Day Out at the website below http://www.coliseum.org.uk/wp-content/uploads/2014/09/Our-Day-Out-Education-Pack-.pdf
- Create your first annotated images/sketches/photographs of your initial ideas for your play
- Present your ideas to the group to receive feedback
- Revise ideas and develop your second image selection to receive feedback
- After putting your ideas together add accessories and detail to create your third image selection
- Make any last amendments to your ideas and compile the fourth and final annotated image

Assessment for Learning Activity

- Now complete the third part of your design presentation taken from page 45 of the specification

Section 3: an outline of the process of applying the design concept to communicate meaning and realise artistic intentions including four annotated sketches and or photographs of the selected ideas.

Learning Outcomes

Apply theatrical skills to realise artistic intentions in performance

- apply design skills from the chosen pathway to the performance;
- apply a range of appropriate materials and equipment to the design/s;
- apply design skills to demonstrate style and genre;
- realise artistic design intentions in the application of the design concept.

Most areas have been covered in other sections for this learning outcome and the focus is now on applying your ideas to the actual costume itself. The costume designer's artistic intention is generally not fully planned in advance of making the final product but emerges as the costume takes shape. The same can be said for the meaning you wish to communicate. What your final costume needs to show is an outcome which has come about as a result of your consideration of concept, context, style, genre, character, materials, equipment and colour. You need to also take account of Health and Safety considerations by making yourself aware of the health and safety legislation. See link below for information.

https://www.equity.org.uk/resource-centre/for-employers/health-and-safety/

Consider also the budgetary constraints; you may think about using already existing garments which you can adapt for the purpose of the play. If you are going to use existing garments ensure that you have thought through your own artistic intentions and have supported the final product through the 4 annotated images of the process. Sources for costume ideas can come from the school costume department, charity or vintage shops, market stalls, car boot sales and wardrobes or attics of family members. **It is not permissible to hire costumes for the purpose of this assessment.**

Assessment for Learning Activity

- Now complete the final part of your design presentation taken from page 45 of the specification

Section 4: the final costume design including annotated sketches and or photographs.

At the end of the process, in a 5–7 minute presentation, you will be required to present your costume ideas and final costume to camera before your group present their scripted performance. Look carefully at all sections of the Assessment Criteria for this component which are on page 42, 43 and 44 of the specification to ensure you are fulfilling all requirements and are able to access the full range of marks.

Appendix List:

Appendix 1 – Fabric Range

Appendix 2 – Costume Design Concept Proforma

Appendix 3 – Initial design ideas

Appendix 4 – Measurement Guidance

Appendix 5 – Measurement Record

Appendix 6 – Costume Requirements Table-Component 2

Appendix 7 – Bibliography

Appendix 8 – Professional Practice

Appendix 1 – Fabric Range

- **Cotton** is a natural fabric and is generally the most commonly used as it is versatile and light. It is also used for a range of clothing and accessories and can come in a variety of forms. It is usually quite cheap to purchase and can also be successfully recycled from other garments. Cotton is also easy to manipulate as the fabric can be stitched easily by hand or by machine.
- **Cotton jersey** is another natural fibre and is created by knitting cotton fibre together. This is the fabric t-shirts are made from and again it can be recycled from other garments. Cotton jersey is more difficult to deal with than cotton itself as this fabric stretches and can be difficult to cut or sew.
- **Linen** is one of the more expensive natural products; it has a looser weave than cotton and is very easy to sew. Linen was popular for clothing of the richer classes from the 19th and 20th century onwards although spinning linen thread has been documented as early as 30,000 BC. There are now cheaper, less heavy options that can be used including Weaver's Cloth or Calico Cotton. Linen fabrics are easy to work with although they do tend to crease. This is not such an important concern for the costume designer as the clothing is more often viewed from a distance.
- **Satin** is a natural fabric which is smooth and glossy and usually made of silk. There are, however, some very good imitation satins which when viewed from a distance can look like the real thing. One example of this is lining material which is made from synthetic fibres but still retains the look of expensive satin. These satin like fabrics can be difficult to work with as they are fine and the weave is close. The synthetic versions also tend to fray easily so care needs to be taken when cutting and stitching.
- **Silk** is a shiny natural cloth and is one of the oldest known fabrics. It was used in eastern dynasties and came to represent a symbol of wealth and power. It is made from a range of silk worms, moths and caterpillars and remains a very expensive product. Silk is also difficult to cut and sew and like satin can be replaced with less expensive options like Rayon which is easier to manipulate. Existing silk garments and scarves can make fabulous additions to costumes made from cheaper fabric.
- **Velvet** can be made from silk, nylon or rayon and generally has a cotton backing. The surface has a thick pile and is very soft to the touch. It can appear to be a different colour depending on the flow of the pile. In its silk form it can be costly but there are now less expensive synthetic versions such as velour. On stage it is used to indicate a wealthy character.
- **Wool** is made from the coats of animals and can be knitted or woven. Woollen clothing was particularly popular in the 20th century and was often used to make suits, coats and skirts as well as jumpers and cardigans. It is a difficult fabric to work with as it often cannot be washed; it is also quite expensive to purchase from new. Existing woollen items can often be acquired through charity and vintage shops and can aid the costume designer in creating a very authentic feel on stage.
- **Polyester** is probably the most popular fabric used today in the creation of stage clothing. It is a synthetic woven fabric which imitates the qualities of cotton but which is much cheaper and more crease resistant. It can also be dyed which makes it easy for the designer to change the appearance of an already existing garment.

  http://clothes-press.net/dressmaking-for-beginners/fabric

  https://www.fabric.com/SitePages/Glossary.aspx

  https://www.craftsy.com/blog/2013/10/choosing-fabric-for-clothes/

Appendix 2 – Costume Design Concept Proforma

Title:-

Chosen Stimulus:-

Chosen Genre:

_____

_____

_____

_____

_____

Chosen Style:

_____

_____

_____

_____

_____

General Costume Requirements:

_____

_____

_____

_____

_____

Impact for the Audience:

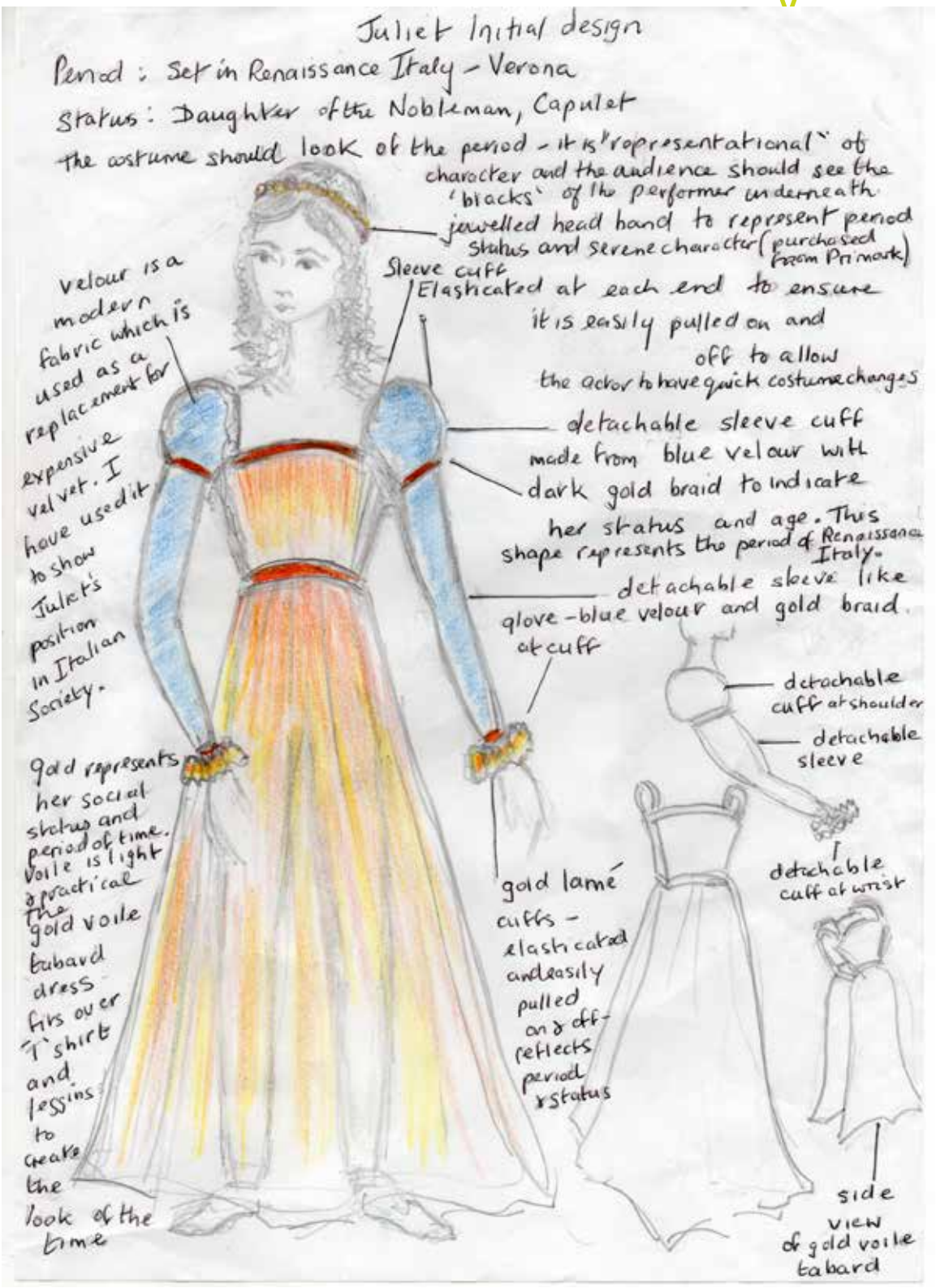
_____

_____

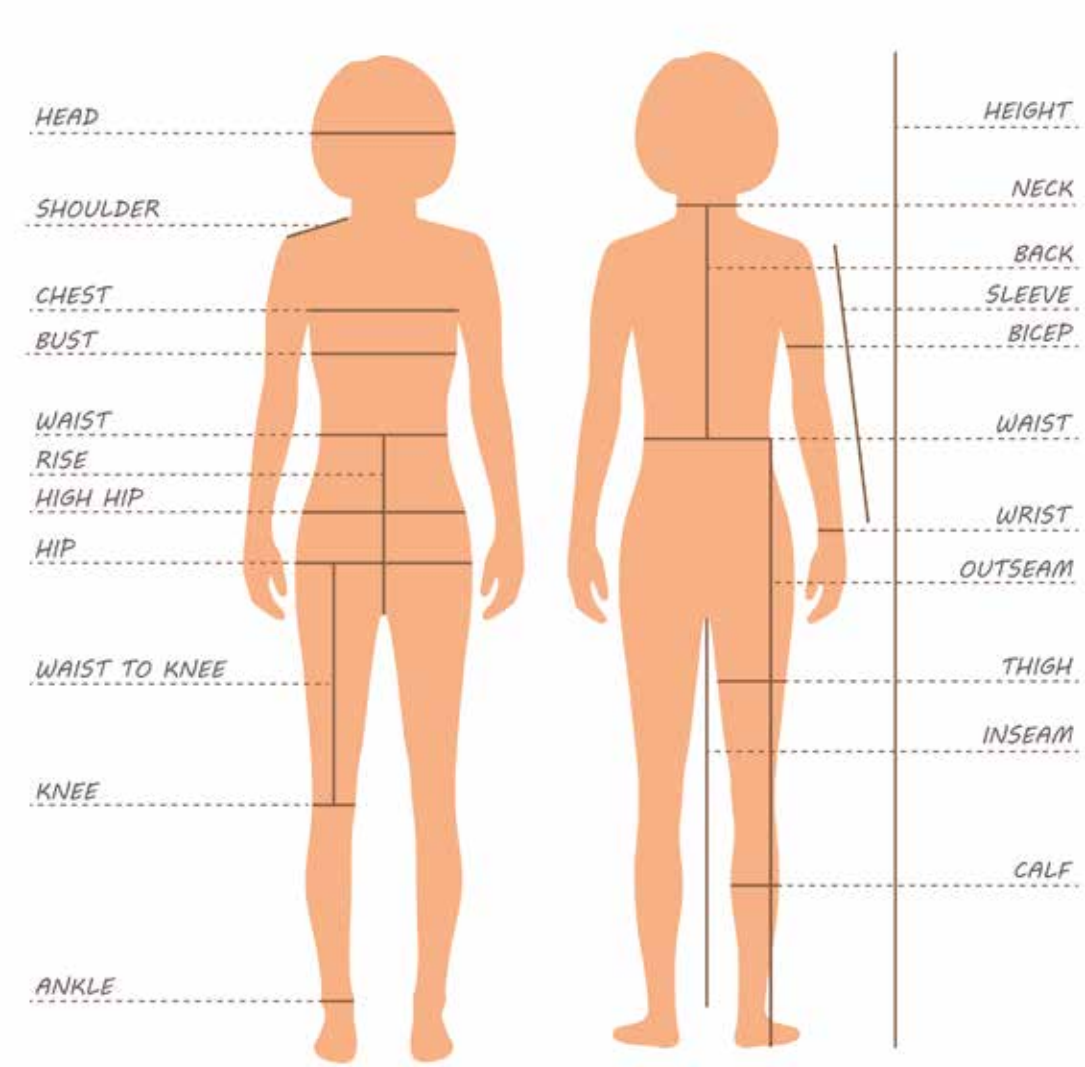
_____

_____

_____


Juliet Initial design
Period: Set in Renaissance Italy - Verona
Status: Daughter of the Nobleman, Capulet
The costume should look of the period - it is "representational" of character and the audience should see the 'blacks' of the performer underneath
jewelled head band to represent period status and serene character (purchased from Primark)
Velour is a modern fabric which is used as a replacement for expensive velvet. I have used it to show Juliet's position in Italian Society.
Sleeve cuff Elasticated at each end to ensure it is easily pulled on and off to allow the actor to have quick costume changes
detachable sleeve cuff made from blue velour with dark gold braid to indicate her status and age. This shape represents the period of Renaissance Italy.
detachable sleeve like glove - blue velour and gold braid at cuff
detachable cuff at shoulder
detachable sleeve
detachable cuff at wrist
gold represents her social status and period of time. Voile is light & practical the gold voile tabard dress fits over T shirt and leggins to create the look of the time
gold lamé cuffs - elasticated and easily pulled on & off - reflects period & status
side view of gold voile tabard

Appendix 4 – Measurement Guidance



Appendix 5 – Measurement Record

Actors Name:	Measurement in Metres/Centimetres
Head	
Shoulder	
Chest/bust	
Arm length	
Wrist	
Waist	
Waist to knee	
Knee to ankle	
Inside leg	
Thigh	
Foot size	
Other	

Appendix 6 – Costume Requirements Table – Component 2

Status	Personality	Costume	Accessories	Colour	Fabric

Appendix 7 – Bibliography

http://fashion-history.lovetoknow.com/fashion-history-eras/theatrical-costume

http://www.vam.ac.uk/content/articles/d/designing-stage-costumes/

http://www.incredibleart.org/lessons/middle/color2.htm

http://clothes-press.net/dressmaking-for-beginners/fabric

https://www.fabric.com/SitePages/Glossary.aspx

https://www.craftsy.com/blog/2013/10/choosing-fabric-for-clothes/

http://americanhistory.si.edu/blog/2012/11/five-questions-with-susan-hilferty-costume-designer-for-wicked.html

http://blog.shakespearesglobe.com/post/144853854773/designing-costumes-for-macbeth-costume-designer

http://www.colourandcloth.com/

http://www.bbc.co.uk/education/guides/zwmvd2p/revision/3

https://www.scribd.com/doc/16551852/Theatre-Genres-and-Styles

http://twistedsifter.com/2014/07/the-ultimate-banksy-gallery/

http://www.willyrussell.com/dayout.html

https://www.equity.org.uk/resource-centre/for-employers/health-and-safety/

Appendix 8: Professional Practice

Professional Practice – Costume Design

Outlined below is a personal account of the professional practice of the Northern Ireland costume designer, Christine Boyle. Christine has worked on a number of productions for stage and the small screen and amongst her many projects has been the making of costumes for the first 4 series of the Game of Thrones. This personal account, however, focuses primarily on her work for stage performances.

- **How did you get started in the costume design industry?**

I had studied Fashion and Textile Design BA Hons at the University of Ulster 1992-1996. I was in full time employment either as a designer or assistant designer for various NI clothing companies from 1997 until 2008. (You can reference my CV for full details of my employment and roles). Then the Celtic Tiger collapsed and I was made redundant. At the time I was working for a ladies wear company and a lot of their business was in Southern Ireland so it affected them badly. I needed to find work as I had to pay for a house, so I spent about a month on the internet researching companies and costume making and design. I updated my CV and sent it out everywhere! I spent 2 weeks volunteering with the Beat Carnival. Volunteering is essential to getting your foot in the door. Costume often is not about qualifications, but more about making contacts, a willingness to work, being eager, and personable. Through the Beat I was contacted about making a costume for Julie Walters for the character of "Mo" for the TV film of that name, and that's when I started to meet other costume people.

- **How does the costume designer begin the process of designing for a stage production?**

First of all, the costume designer will meet with the director and discuss time scales, budget etc. and the fee. Based on this, the design process begins and you work alongside the choreographer, lighting and set designs. The venue also needs to be considered and the age of the audience. There is a lot to consider depending on the production, it could be a run of 70 shows for a panto, or a one off production for a carnival or outdoor event.

- **What creative ideas do you bring to the overall concept for a stage production?**

I like to think that nothing is impossible. So I try and really open my mind to the possibilities. The biggest conflict here is time, money and manpower. If the budget and or funding is good and the project has been invested in, we can really open the possibilities. While it is always possible to think creatively when the budget is small, it is much nicer to have more money!

- **How do you reflect the genre and style of the production?**

The creative team, and the director must all really ensure that they are 'singing from the same hymn sheet' when it comes to how the production should look. Ideally the set, lighting and costume will meet with the director but this often doesn't happen. So sometimes there is a lot of mind reading! If the production is set in a certain era, you have to be true to authenticity, even to how a garment is made is essential, for example, no plastic zips before 1970. This involves a lot of research through books, museums, other films and the internet.

- **How do you develop your initial ideas?**

It is essential that a designer is allowed time for research and designing. Often this is not the case, and again this depends on budget. I often take my sketch pad to the very first meeting to sketch down ideas as the director is describing his vision. Again I reference museums, online sites and books for research development. It is also very important to take time out to clear the head and allow ideas to flow through. It is very easy for a designer, supervisor, maker to become absorbed in their work and forget about exercise and eating well. A coffee shop and a sketch pad is a worthwhile event. Immerse yourself in as much culture and nature as possible. Listen to the music of the period and read books of the period, it is easier for ideas to

flow, sketches to be made and then follows a process of elimination. Colours, fabrics, textures, trims are also researched at this stage. Fabric companies will be contacted and samples sent out. If possible a visit should be organised to a fabric store, or a buying trip to London, Paris or further afield. That all depends on who you are working for and the budget of course! Often fabric agencies will come and visit you, which is really only the case in highly budgeted productions.

- **What stages do you go through after the initial design ideas?**

It is extremely easy to get carried away with vision and ideas so there does have to be a return to earth and the practicalities of everything. Fabrics and sketches will get presented to the director for his feedback. Ideally a prototype (first garment) is made so the director can see the reality and the actors / dancers / performers can test it out and see if they can move, feel comfortable and perform their role. A good rummage in the vintage shops and charity shops is also a fantastic way to glean costumes and eBay is an excellent source of costume.

- **What are the important features of a stage costume?**

The important features are getting the message across through colour, texture, design, shape and silhouette. The costumes need to have stage presence so that they have impact. If the performers were dressed in ordinary clothing these would just get lost on stage. In theatre there is no pausing for 'cut' and everything needs to flow freely. Often an actor will be playing lots of different characters so 'quick changes' are required. This may mean altering a jacket from a button front to a Velcro front to save time doing up the buttons, however, the jacket still needs to look like a button front. There are also safety issues, trailing hems, fringing, etc. so sometimes the design has to be compromised or rethought due to safety concerns. In theatre, these are all ironed out in 'technical week' when the actors and all the crew run the whole show and raise any issues. This is an extremely busy time in theatre as there is always lots to be changed.

- **Which materials do you use in the making of stage costume?**

Ideally you should have time to make a 'toile' first garment but this is really not often the case at all. The materials are often heavier than ordinary 'dress fabrics' as they need to hold shape and have a presence on stage. If a lighter weight fabric is being used it is best to support it so it has lots more structure. The inside 'construction' of a garment is very important: shoulder pads, linings, interlinings, so that it is the best fit. While you want the audience to notice the costume, you don't want them to focus on the costume; ill-fitting clothes and a design that is just not right can really change an atmosphere. A soft silk viscose velvet expresses sensuality, but a harder cotton velvet holds much more shape. Velvet is a rich and expensive cloth so you need to know what fabrics were available during certain periods of time and how much they would have cost. Oliver Twist would not have been wearing a velvet pair of breeches when he was asking for more in the workhouse.

- **How do you use colour to create the mood and feeling?**

Colour on stage can also be affected by the lighting designer and the set designer so we try to know what each other is doing. It is always better to work with and not against the other departments. We are all in this together and it is a busy and stressful time. Colour can be used on stage by understanding and referencing Colour Theory and the meaning of colour. If the mood is sombre, a bubble-gum pink is certainly not going to be appropriate. However, the costume colour changes should be subtle throughout the show rather than jumping about on stage through emotions. Colour changes can be made by dyeing cloth and 'breaking down' garments. This is a highly skilled art (my sister does this on Game of Thrones). Using paint, clay, spraying, shredding and sanding the colours can change the atmosphere of the garment, for example, Vaseline is used on backs of collars and under arms to give worn in sweat stains!

- **How do you ensure the costumes express meaning and have impact on an audience?**

I ensure that the costumes express meaning by allocating the time to sit through rehearsals and by firstly making sure that the actors / performers feel comfortable wearing them. If they don't like them or if something just is not right, it would be the equivalent of a bad hair day! I recently have been working on a dance performance that the only costume (apart from the dancer's base) was a sheet of white Lycra with holes in it but the dancers had time to play about with it, rehearse and discover its possibilities. Their movements and use of the cloth and what the cloth represented, had us in tears; sometimes it can be that simple. I do believe that you can 'overwork' costume. Through experience, I believe it's better to get something to the actors as soon as possible so that they can play about with it and make a connection. This saves valuable time working away on lots of lovely costumes that the performers only see at the last minute. If the actor / performer makes that connection, assumes the character and believes in both, then the audience will too.

Christine Boyle – Costume Designer
For more details visit Christine at her website – http://www.colourandcloth.com/